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SCREEN, THE FOREST, BY EDGAR BRANDT
IN THE LOAN EXHIBITION OF MODERN DECORATIVE ARTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 2

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REPORT OF THE TRUSTEES FOR THE YEAR 1925¹

The outstanding events of the past year were the very notable gifts of three collections of objects of art of great value. Of these the first in the order of occurrence was the Collis P. Huntington Collection of paintings, which under the terms of the bequest was left to Archer M. Huntington for the period of his life, but which, owing to the very generous action of Mr. Huntington in waiving his claim in favor of im-

¹The Annual Report of the Trustees, which was presented to the Fellows at the meeting of the Corporation on January 18. Brief extracts are given here pending the publication of the report, which will be sent to all members and will be mailed on request.

mediate delivery to the ultimate beneficiary, the Museum, was received in April, to the great enrichment of its collections. The Trustees in accepting this splendid collection expressed to Mr. Huntington their feeling, which represented that of the whole community, with regard to this public-spirited action.

The second gift, received through the bequest of the late Hon. William A. Clark of his distinguished collections of various forms of art, with certain definite conditions attached to it, the Trustees reluctantly declined after very careful deliberation. . . .

The third gift was received from John D. Rockefeller, Jr. It consisted of a princely sum for the purchase and up-keep of the large collection of objects of mediaeval art which, assembled and installed in a building on a large plot of land on Fort Washington Avenue by George Grey Barnard, the sculptor, had been given by him the name of The Cloisters. By the terms of the gift, agreeable to Mr. Barnard, the donor, and the Trustees, the collection is to be kept in its original house and setting, as a branch museum.

It is difficult to express adequately the emotions which such gifts as these awaken even when it is not possible to accept them, as in the case of Mr. Clark's bequest; but it is not difficult to estimate their far-reaching value in the scheme of things the Museum stands for. Other gifts and bequests have been accepted during the year, all calling for the appreciative acknowledgment they have received, and all contributing to the increase of the power of the Museum to fulfill its functions in the city and the country at large.

* * *

The operating expenses of the Museum are paid out of the income from general endowment funds; from an allowance made by the City in recognition of the public benefit of the Museum service, which in 1925 was \$341,467.01; from receipts from membership fees, sales of catalogues, etc.; and from contributions of the Trustees. The cost of administration—salaries and wages, light, heat, supplies, and equipment—during the past year amounted to

\$1,093,399.83; and the amount available from the sources enumerated was \$667,314.94, leaving a deficit of \$426,084.89, to be met out of income from funds which normally would be applicable to the purchase of works of art, but which may in the discretion of the Trustees be used for administrative purposes.

* * *

Thus the year just passed has witnessed the evidence of the confidence of its friends in the purposes of the Museum through their notable contributions to its collections; increasing activities in all its departments; and the energy and enthusiasm of its staff, equal to its tasks. It has been a year of notable progress—a year in which all previous records have been broken. It has witnessed the largest attendance ever recorded in the history of the Museum. It has witnessed the largest expenditures ever made by the Museum in any one year for administration purposes. It has also witnessed the adoption by the Trustees of a budget for the coming year calling for expenditures for administration in excess of all the income of the Museum, including the income of all funds normally reserved for purchases but which by resolution of the Trustees can be applied to administration.

Development and growth necessarily involve greater expenditures. We may seem overbold, but we have the courage of our conviction that both City and public will support the Museum in availing itself of its enlarged opportunities.

Two landmarks in the development of the Museum during the past year stand out and should be particularly noted. One is that the growth of our educational work, which heretofore has been under the special charge of the Secretary of the Museum, has at his urgent request been strengthened by the appointment of Huger Elliott as Director of Educational Work. The other is the establishment of a branch museum in the Barnard Cloisters, thus recognizing the fact that the Museum need not confine its activities to a single site, but may extend them to any part of the city in which they may be most useful.

BEQUEST OF FRANK A. MUNSEY

A STATEMENT MADE BY ROBERT W. DE FOREST, PRESIDENT, AT THE ANNUAL MEETING ON JANUARY 18

After the Annual Report for 1925 was written, and on almost the last day of the year, the will of Frank A. Munsey was filed for probate, making the Museum his residuary legatee. Of the amount of this bequest we have no accurate knowledge. That it is a large one seems to be certain from the official statement made by William T. Dewart, one of his executors, who has succeeded Mr. Munsey in many of his business relations. This statement reads: "The very ample residue is to go where hundreds of thousands of the citizens of New York would wish it to go, to the Metropolitan Museum of Art, to serve the needs of education, enlightenment and culture for the countless generations of all time to come." It seems premature in advance of probate of Mr. Munsey's will and in advance of some knowledge of the amount of his estate to go further than to mention the bequest and to assure the public that whatever is ultimately received from Mr. Munsey, after the expiration of the years allowed by him to his executors to administer his estate, will be used by the Museum, in the words of his executor, "to serve the needs of education, enlightenment and culture for the countless generations of all time to come."

There is real danger from the way the press has announced Mr. Munsey's bequest to the Museum that a false idea of the Museum's present financial situation may be created. We do not know the amount of Mr. Munsey's residuary legacy; we have not received any of it, nor are we likely to receive any for some years to come. Meanwhile, the Museum faces an administration deficit in the coming year, and that deficit was materially increased a week ago by the adoption of a pension system. We believe that Mr. Munsey's bequest to the Museum will undoubtedly prove to be a substantial one. But its amount depends upon the value of property of different kinds, in-

vested in various business enterprises, including his newspapers, the valuation of which depends largely upon the element of good will. The effect of his death on that good will we do not know. Moreover, having in mind the character of his investments, Mr. Munsey expressly provided in his will that his executors might have five or more years in which to liquidate his estate and make distribution. Therefore, the Museum cannot count with certainty on any early addition to its present financial resources, nor can it make any plans as to the disposition of Mr. Munsey's bequest.

outlined in our January BULLETIN, were selected in Paris by Professor Charles R. Richards, Director of The American Association of Museums, who has also prepared the catalogue. With few exceptions, the furniture, metalwork, ceramics, textiles, and other works of decorative art in the exhibition have been lent by the artists or manufacturers.

For the past twenty-five years and more a new style in decoration has been developing in Europe. It has thrown overboard the copy and the pastiche which the topsy-turvy nineteenth century in the throes of

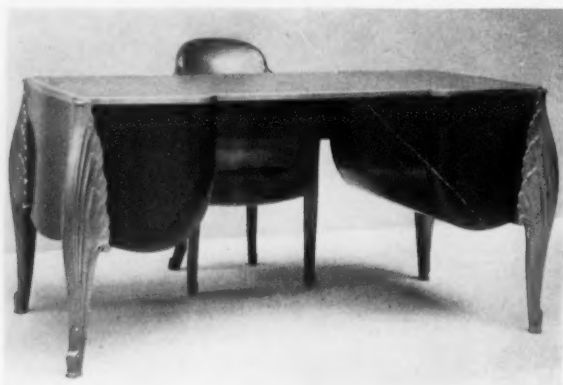


FIG. 1. DESK AND DESK CHAIR
BY SÛE AND MARE

Such plans must necessarily await precise knowledge of the amount of his gift and of the time when it, or some part of it, may be received by the Museum.

MODERN DECORATIVE ARTS: A LOAN EXHIBITION

On February 22 an exhibition of modern decorative arts, selected from the International Exposition of Decorative and Industrial Art, held at Paris in the summer and fall of 1925, will open at the Museum in Gallery D 6 with a private view for members. Thereafter, it will be open to the public through March 21. The exhibition, which was first shown at Boston, whence it comes to us, will go to several of the principal museums of the country. The exhibits, of which the general character was

industrialism substituted for original creation. It strives to embody old principles in new forms of beauty, and to meet new conditions of living with frankness and understanding. The "historic styles" were not created overnight, and, doubtless, considerable time must elapse before this "modern style" takes definite shape. But that it has already attained international proportions; that it has the adherence of many of the leading European manufacturers and artists in the field of decorative art; that it is profoundly influencing the education of the younger generation of artists; that it has won the suffrage of a wide public; and finally, that work in this new style is already being produced which equals in beauty the achievements of any age, were demonstrated beyond question in the great Paris exposition of 1925, devoted

exclusively to decorative art in the modern spirit.

It may be doubted if the works of art comprising the present exhibition receive generally the approbation they deserve. The exhibits will be entirely unfamiliar in style to the great majority of those who see them, and every student of the history of art knows that the unfamiliar meets at first with indifference, even with hostility. The most natural gesture in the world is to throw a stone at the stranger! But the stranger may be a delightful person when we come to know him better. The work included in this exhibition has been admired by many whose taste commands respect. That is no reason why we should like the "modern style," but it does give food for thought.

JOSEPH BRECK.

was able to begin, through a fund given by Mr. Moore for this purpose, the formation of a collection to represent the best contemporary decorative arts. The difficulties of such an undertaking are obvious, but a start has been made.

Up to now the collection has been shown

in a small gallery in a distant part of the Museum. If the seven days intervening between the close of the Sargent exhibition and the opening of the exhibition of modern decorative arts permit the installation of the collection in its new location—and the time is perilously brief—visitors will have a convenient opportunity to note, perhaps to their surprise, that most of the prominent artists in the loan exhibition have been represented for some time in our permanent collection.

The new installation will be marked by the first display of some of the pur-

chases made by the Museum this summer at the Paris Exposition. Others have not yet been received. The most important of those now in the Museum is a large, flat-topped desk (fig. 1) in ebony and ormolu, together with a leather-upholstered desk chair, the work of Süe and Mare. A carpet which is being made specially to go with this desk has not yet been completed. Furniture is always seen at a disadvantage when the surroundings are not appropriate.



FIG. 2. BRONZE DRESSING TABLE
BY A. A. RATEAU

MODERN DECORATIVE ARTS: SOME RECENT PURCHASES

After the Memorial Exhibition of the Work of John Singer Sargent closes on February 14, Gallery J 8 (adjoining the large Gallery of Special Exhibitions) will be used for the display of the Museum's permanent collection of modern decorative arts. Four years ago, thanks to the generosity of Edward C. Moore, Jr., the Museum

Nevertheless, this desk is such a fine achievement that the setting matters little. The bold contrast between the simple, unornamented planes of the ebony and the play of light and shade in the modeling of the ormolu mounts, the massive forms, and the largeness of the design are thoroughly in the modern manner.

Unfortunately, the furniture by Ruhlmann, who occupies with Süe and Mare a position of leadership among the French exponents of the modern style, has not yet arrived. There is on exhibition, however, a cabinet in Brazilian rosewood, by Leon Jallot, which was shown in the Ruhlmann pavilion at the Exposition. The absence of ornament, the use of a beautifully figured wood, and the carefully studied proportions of the simple forms are characteristic of the recent trend in furniture design.

By A. A. Rateau is a bronze dressing table with a marble top (fig. 2), a replica of one made for the bath-room of the Duchess of Alba in the Liria Palace at Madrid. Both the decoration of this room and the furniture in bronze specially designed for it are by Rateau, whose work is marked by a distinctly personal style of much charm and ingenuity. A bronze hand-mirror is a gift from the artist. Another replica is a side-chair by Dominique, which was awarded the first prize last year in the David Weill competition for a chair design, held under the auspices of the Musée des arts décoratifs in Paris. It is upholstered with a fabric designed by Bonfils.

In 1923 the Museum purchased three pieces of a silver tea-service by Jean Puiforcat. The set has now been completed by the acquisition of four more pieces. Another example of the work of Puiforcat is a silver champagne cooler, more severe in its lines than the tea-set but no less beautiful. By Lenoble, who is already represented in our collection by two fine pieces of pottery, is a large vase of impressive dignity in form and ornament. The reputation of Decorchemont for his skilful work in *pâte-de-verre* is admirably sustained by a large cup in mottled green glass. Delightfully novel is a fan by Bastard in tortoise-shell and mother-of-pearl.

JOSEPH BRECK.

AN OLD KINGDOM SCRIBE

Through the generosity of Edward S. Harkness the Museum has acquired for its Egyptian collection a remarkably fine Old Kingdom statue, a worthy example of the skill in portraiture characteristic of that first great period of Egyptian art. The statue, of gray granite, represents an official of the V Dynasty court and is of a kind made familiar to the world by the famous "squatting scribe" of the Louvre and the scarcely less noted scribe in the Cairo Museum. Mr. Harkness' gift is in fact one of the very few examples of this type and date which can compare with these two masterpieces.

In classical and later art it often happens that a painting which was the subject of contemporary remark, even if merely an item in a bill of sale, or else was mentioned in later documents, becomes lost to view for several generations. When it turns up again the connoisseur finds quite as much joy in establishing his attribution by identifying it with the subject of discussions in earlier writings as he had when it first occurred to him that it must be the work of some particular master. The ancient Egyptians do not seem to have had the kind of appreciation of art which led the writers of classic Greece and Rome, for example, to enlarge upon the qualities of their buildings, sculpture, or painting. Contemporary documents relating to such subjects do exist in Egypt, but they are rare. Modern interest in Egyptian art began little more than a hundred years ago. It does sometimes happen that a tomb known through some copy of Rossellini or one of his early followers is rediscovered after its location was lost by being covered with debris or shifting sand, but it is much more rarely that a piece of Egyptian sculpture or other small work of art, once found and published, is lost to the knowledge of amateurs of things Egyptian. When it has disappeared and is found again, the tracing of its history and establishing of its identity is almost as delightful an experience as discovering it for the first time after centuries of its being buried in the sands of Egypt.

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PORTRAIT STATUE OF RAHOTEP
EGYPTIAN, V DYNASTY

Some time ago a private collector in Cairo offered for sale a gray granite statue of an official, Rahotep by name, portrayed in the conventional posture of the Old Kingdom scribe. It was at once apparent that this was an important piece of sculpture from the artistic point of view, but, as no royal name appeared in the inscription, it could be dated only by a comparison with other statues of the same type and general period. This investigation revealed the surprising fact that the Cairo Museum possessed no less than fifteen pieces of sculpture bearing the same name and varying forms of the same titles. All but one of these are of such poor quality as to be passed unnoticed among the more striking examples of Old Kingdom sculpture. The catalogue of the Cairo collection states that thirteen of these statues came from a tomb at Sakkara discovered by Mariette in 1861. From a study of their history farther back in Mariette's own notes it became apparent that no less than nineteen of these statues had been found by him in the tomb of Rahotep. The question immediately presented itself: Could the new Rahotep, in view of the identity of his name and titles with those of the Cairo statues, be one of these six unaccounted for?

Mariette, whose period of activity in Egypt extended with a short interval from 1850 to 1881, was working at a time when scientific methods of excavation were in their infancy. Though far in advance of his time in this respect, he nevertheless considered the accurate notation of objects of less importance than the addition of them to the collection at the Boulak Museum which he himself had founded. With this in view he worked with unbounded energy in various parts of Egypt and often had excavations in progress on more than one site at the same time. Sakkara was one of the most fruitful fields of his activity, one mastaba after another furnishing statues which are still among the best examples of Old Kingdom sculpture in the Cairo collection.

So extensively was Mariette's work carried on during his lifetime that he was able to complete the publication of very little

of the material which he had discovered. After his death his records of the excavations he had conducted at Sakkara were collected and published in facsimile by Maspero. In these notes may be seen a state of affairs with which every field archaeologist will sympathize. He has often put off making detailed descriptions of the mastabas he has cleared, and has not found time later for this or for full catalogues of the objects discovered in the course of their excavation.

As an example, Mariette's notes on the discovery with which we are concerned may be cited.¹ He describes a mastaba in the Sakkara field which belonged to an official, Rahotep by name, and gives a sketch of the offering chamber and the *serdab*. The latter was "found intact." "19 statues were found there. They were placed on the ground and arranged in a circle in the center of the chamber. None had moved. Here is the catalogue:" Here the editor adds a remark to the effect that at this point the notes cease.

This is not the only lack which one could wish remedied, however. An inconsistency lies in the description of the placing of the statues. The *serdab* is shown by the measured drawing to be a long chamber one meter twenty wide. In order to arrange nineteen statues in a circle four feet in diameter their bases would have to average less than seven inches in width. The statues in the Cairo Museum described as coming from this tomb are so much larger as to make such an arrangement quite out of the question. Moreover, these statues are not all of granite, and, furthermore, there are only thirteen of them.

To solve the puzzle completely is impossible, but we may attempt to reconcile some of the inconsistencies involved. In regard to the original arrangement of the statues in the *serdab* it is possible that Mariette may not have been present at the time of the discovery, for he often left the work in charge of his Egyptian foreman. The phrase he uses may simply be a repetition of the latter's remarks as to their appearance when found. The statement that

¹ Mariette, *Les Mastabas de l'Ancien Empire*, pp. 157 ff.

the statues were of granite may be taken as the best single word descriptive of the material of the group, for the majority of them are of granite.

It is in the inconsistency between the number reported found by Mariette in the *serdab* and the number in existence in the Cairo Museum that our chief interest lies.

workmen charged with the removal broke them off and sold them.

About ten years after the discovery the base of another limestone statue bearing the same name and titles was found at Abusir. What, again, is more likely than that one or more of Mariette's workmen, recruited from this village (it is the nearest



PORTRAIT STATUE OF RAHOTEP
EGYPTIAN, V DYNASTY

It is hardly probable that Mariette should have made a mistake in putting down that number. To find so many statues in one *serdab* is an event so unusual that we cannot presuppose carelessness in his recording of their number. That lack of care attended the removal of the statues to the Boulak Museum is attested by more circumstances than the assumption that not all of them reached it. In one of the statues, a limestone pair depicting Rahotep and his wife, the heads are missing. Yet the *serdab* was found intact. It is quite probable that the

to the Sakkara field), should have stolen one of the statues and broken off and secreted the base on the way home, either because of its added weight or because of the inscription, which might incriminate them. This adds a fourteenth to the catalogue of the statues.

A fifteenth may be seen in a Cairo statue which bears the same name and titles but which is assigned by Mariette to a different Sakkara mastaba, otherwise nameless.² The inscription is copied into his notes from

² Mariette, *op. cit.*, p. 263.

a squeeze: that is to say, it was done some time after it was found, so that it is quite possible that the attribution was wrong. There can be little question that this is also one of the group of nineteen Rahoteps.

An additional piece of evidence for the assumption that not all the nineteen statues reached Cairo may be gathered from Mariette himself. In the 1864 edition of his catalogue of the Boulak collection he refers to them thus: "Un tombeau à Sakkara . . . nous a donné *un assez grand nombre* de statues." He evidently realized the discrepancy between the number of statues found and those on exhibition and "hedged."

Fifteen statues from the mastaba of Rahotep in Sakkara are in the Cairo Museum. The possibility that some of the uninscribed statues there of the same date and similar workmanship, whose provenance is not fixed, are companion pieces may be dismissed. It is most unlikely that four should be uninscribed when so many, even the poorest, are provided with name and titles. It is much more probable that among so many a few should have got into private hands while the others were on their way to Cairo. Of this we have evidence in a statue in the National Museum at Athens which was acquired from the collection of a wealthy Alexandrian Greek.³ It bears the same name and titles as those of the Sakkara Rahoteps and though doubt has been cast upon the genuineness of the inscription on account of a slight error in the writing of the name, that is no worse a mistake than exists in the inscriptions of one or two of the poorer statues among the group now in Cairo. We may call this the sixteenth Rahotep.

A seventeenth is undoubtedly to be seen in the Rahotep just acquired by the Metropolitan Museum and placed on exhibition in the Third Egyptian Room. It is said to have been obtained by a private collector in the 'seventies and remained in his hands and those of his son until it was purchased for the Museum.⁴

³Jean Capart, *Recueil de monuments égyptiens*, II, pl. LII.

⁴I have been unable to trace the remaining two.

The workman who appropriated the statue now in Athens had a poor eye for sculpture. Not so his companion who picked the Metropolitan Rahotep, for his choice was by far the best of the lot. The artistic merit of most of the seventeen statues is not high and they must be classed as distinctly second rate in quality. This one, however, may well claim a high place among the Old Kingdom statues of its type.

Rahotep was evidently a fairly important official in the king's court. He is a "royal scribe of the documents; scribe of the documented case of the king; the scribe who promulgates the edicts of the king." His offices are purely secretarial, and it is in his official pose, the traditional attitude of the oriental scribe, that the sculptor has presented him in our statue. Seated on the ground with his legs crossed under him he has looked up from the papyrus scroll held unrolled on his lap as though about to announce a decree of his royal master. There is a sense of repose in the figure, of solidity in the rounded limbs and body, of sleekness in the smooth, full face and heavy, carefully parted wig which admirably suit the well-fed dignity of the trusted official. There is a feeling of scale in the statue which leaves in one's memory an impression of size much greater than the actual measurements of the statue. The height of the figure is only 59 cm. The material is gray granite, the lighter colored flecks giving a lively surface to the stone without being obtrusive. The modeling, while not so detailed and naturalistic as that of the famous limestone scribe in the Louvre, is much better suited to its own material, for the details which give such a lifelike appearance to the statue in Paris would be completely lost in the dark granite figure. Another statue of this type comparable with the Rahotep is the limestone figure popularly known as the Cairo scribe. As is the case with the Louvre scribe, a lifelike appearance is produced by means of the inlaid eyes of obsidian and alabaster set in bronze lids. The modeling is admirable, having the same rounded smoothness which characterizes the Metropolitan's Rahotep. The Paris and Cairo scribes differ somewhat in attitude from this. Though squatting

cross-legged in the same way, they hold the papyrus scroll with the left hand only, the right resting on the other end in the position of writing. Rahotep is presented holding the scroll open before him in both hands. It is in his official position of transmitter of the king's decrees that we see him, rather than as the scribe who is ready to write down the dictation of his superior.

A startling difference in artistic merit is immediately apparent when the Museum's Rahotep is compared with those from the same tomb in Cairo. Only one of them, a small squatting figure in alabaster, approaches its fineworkmanship. The others can only be characterized as poor and even bad in quality, being quite below the average sculpture of the period. Evidently Rahotep was unable to employ first-class sculptors for all of his statues — perhaps quantity was to make up for quality. The Rahotep which we are fortunate enough to possess, however, undoubtedly came from the studio of one of the foremost artists of the period, and we can hardly be wrong in assuming that it is a product of the royal workshop, a gift which the pharaoh made to a trusted officer of his court.

Unfortunately, though "royal" appears in all of his titles, Rahotep has not once in all his statues given us the name of the king whom he served. We must depend for a date upon comparison with other sculpture and mastabas of the general period. Mariette in his notes on the Sakkara mastabas places this one in the latter half of the IV Dynasty. More recent discoveries and the greater wealth of dated sculpture at present available make it practically certain that

Rahotep was attached to the court of one of the V Dynasty kings.

AMBROSE LANSING.

ARMS AND ARMOR FROM THE HENRY GRIFFITH KEASBEY COLLECTION

A departmental collection which shall, in the long run, be of greatest service to an art-loving community is, the writer be-

lieves, the one which shows not only beautiful specimens, but a range of representative ones: which means that a particular department is apt to do its best work which keeps ever before it a list of the exact specimens which it wishes to exhibit — a list picturing adequately the successive stages in the historical development of the art of that department. Thus the Armor Department should, it seems clear, use its limited space not in multiplying specimens of the splendid panoply of the time of Charles V, but in exhibiting types (the most beau-

tiful which the world can give us) of earlier and later periods, in order to explain to a visitor, casual or learned, how the great art of the armorer was developed, with its series of forms, styles of decoration, and ranges of ornament. We must, in other words, be ever on the lookout for the rare and beautiful specimens which our "premeditated" plan requires. Accordingly we should mark with a red letter our opportunity to purchase at the dispersal of such a collection as Mr. Keasbey's,¹ which was brought together by a gifted American amateur who studied for forty years or

¹ December, 1924, and November, 1925.



FIG. 1. STIRRUP, PROBABLY SOUTH GERMAN, LATE XVI-EARLY XVII CENTURY

more the evolution of arms and armor, who lived abroad, who was in constant touch with antiquaries, and who purchased at sales in many parts of Europe. From this collection we now record the purchase of several greatly needed "types." These come to us through the gift of George D. Pratt with Mr. Keasbey's coöperation.

For our series illustrating ancient European mail we have secured a hauberk of a type which for at least thirty years the writer has been seeking diligently. This is a long, closely woven specimen of the



FIG. 2. CLOSED HELMET, ENGLISH
ABOUT 1500

fifteenth century, bearing the great ornamental latten button with the guild badge of Nuremberg and with a curious groin defense which wrapped under the body and reached upward so as to be attached to the wearer's belt. So far as the writer's record goes, but four specimens of this complete form of hauberk have been preserved.

A second type specimen obtained from the Keasbey Collection is the one shown in a plate in the great Maximilian "Freydal," a cross-shaped arm which the young prince is in the act of casting. It is fair to add that this is a type of little artistic beauty, but that it forms a particular link in our sequence of historic forms.

A third noteworthy specimen is an English closed helmet of the fashion known as an *armet à rondelle*, probably the most graceful of Gothic head-gear, which was developed in Italy and Spain, but which at

the close of the fifteenth and the beginning of the sixteenth century underwent special modifications in England. This helmet (fig. 2) shows these changes typically and has, moreover, the interest of being an historical object, having belonged to one of the Capels of Rayne Hall, Essex. Its purchase, incidentally, adds another romantic happening in the armor hall, for this casque, after wandering about during the last three decades, crosses the ocean and now makes its permanent home by the side of the great *chamf clos* helm of the other (or the same?) Capel of Rayne Hall who with Henry VIII took an active part in the pageant of the Field of the Cloth of Gold (1520).

A fourth desirable specimen is the Keasbey "closed" *salade* or "barbute," the face region of which, with its reinforced border, is protected as in the classical Corinthian head-piece—our present type adding the last link in our chain of deep *salades* of the fifteenth century.

A fifth accession is an excellent stirrup, intricately designed and *ajouré* (fig. 1). This is probably south German, coming from the little corner which has for so long a time been a No Man's Land where Poland, Hungary, Silesia, Bohemia, and Saxony have been shifting their barriers—a district so rich in art and industry that it has been a favorite bone of contention; in fact, even a few years ago when the writer crossed this district through Kattowitz, he well recalls looking into the muzzles of machine guns and seeing the barbed-wire entanglements of at least four nations. The stirrup here referred to is a charming example, both in ornament and workmanship, of the school of armorers who, during the late years of the sixteenth and the first quarter of the seventeenth century, produced spurs, stirrups, bits, and muzzles which were vastly *à la mode*. This taste it was that developed richly perforated maces, intricate designs in cut leather, silk, satin, wood (of which intarsia work is but a part), and silver, when during a burst of sumptuousness (notably 1600 to 1615) the nobles of central Europe found time to forget the surrounding clouds which were obviously preparing the lightnings of the Thirty Years' War. Of stirrups similar to

the present one seven pairs are recorded²; one pair, figured in Skelton's Meyrick (Pl. CXXXI), is now in the Wallace Collection (Nos. 660, 662); a second pair is in the armory of Prince Lobkowitz at Schloss Raudnitz, Bohemia; a third³ is in the Johanneum, Dresden; a fourth, in the Berlin Zeughaus (No. 6,519); a fifth, in Paris (Artillery Museum, G 646); a sixth, in the Munich Armee Museum—this having belonged to the Duke of Friedland (Wallenstein); a seventh was in the Spitzer Collection (Lot 477). All are similar in design and decoration, but with slight variations in detail: thus the strap-box in the case of the first five pairs is the same as in the Keasbey specimen, save only in the decoration of two sides of the box; for here the Wallace, Raudnitz, and Dresden specimens bear the arms of the Lobkowitz family, while in the Paris, Berlin, and Keasbey examples the arms are replaced by a panel of conventional floral design. It has been conjectured that some of these beautiful stirrups were Spanish in origin, made by the same artists who prepared the beautiful cup-hilted rapiers of Toledo, but the majority of the experts agree as to their origin in Bohemia or southern Germany which, in those days, did a thriving trade in cup-hilted rapiers in the Spanish manner, wherein even the blades were given the marks of such great Spanish artists as Sahagun the Elder, Juan Martinez, and Tomas de Aiala.

Without going into details unduly, we mention finally that other gaps in our desiderata series have been filled from the Keasbey Collection. Thus in the matter of ancient swords, we now receive specimens which link the Merovingian types with the well-developed glaives of the fifteenth century. We here call attention to an admirably preserved "Viking" sword of the eighth to ninth century. All of these objects may be seen during this month in the Room of Recent Accessions and later in the armor galleries (H 8 and 9).

BASHFORD DEAN.

²Hiltl in his catalogue of the Armory of Prince Charles of Prussia states that there is a similar pair of stirrups in the Tsarskoe-Selo Collection in St. Petersburg, but the writer has not had the opportunity to verify this statement.

³With one spur *en suite*.

A RENAISSANCE ARMOIRE IN THE STYLE OF SAMBIN

They married young in the sixteenth century. Diane de France,¹ the natural daughter of Henri II, was only fifteen when she married in 1553 a gallant Italian captain at the French court, Orazio Farnese, Duke of Castro. But in those tumultuous days marriages were often brief in duration; and six months after her marriage, Diane was widowed by the death of her husband in the defense of Hesdin against the Spanish.

Although Diane was deeply affected and for some time absented herself from the court, negotiations were soon under way for a second marriage. In 1557 the Connétable de Montmorency asked her hand for his son, François. Unfortunately, the latter, the Maréchal de Montmorency, already had a wife living. But, as Henri II ardently desired this new alliance, a royal edict was issued to the effect that clandestine unions—and the Maréchal's marriage was of this order—were null and void. After prolonged protest François finally yielded, a papal dispensation was secured, and in 1559 Diane de France married François de Montmorency. The Maréchal died in 1579. Diane long survived her second husband; her own death did not occur until 1619.

In the disturbed political conditions of her time Diane played a not inconspicuous part. Throughout her life she was a prominent figure at the most brilliant court of Europe, where her personal charm and dignity, her loyalty and wise counsel endeared her to all. Her beautiful face and figure, her grace on horseback, and her devotion to music and the pleasures of the chase were enthusiastically described by Brantôme in his celebrated *Vies des Dames Illustres*.

Such, in brief, was the worthy princess for whom, in all probability, was made as a wedding gift, on the occasion of her

¹Born in 1538. Daughter of the Piedmontese, Philippe Duc, with whom Henri II, then Dauphin, had a liaison during an expedition into Italy. Diane was affectionately brought up by her father, presented at the court of François I, and legitimized in 1547 with the style of Diane de France.

marriage to Orazio Farnese in 1553, the magnificent *armoire*² (fig. 2) lately purchased and now exhibited in the Room of Recent Accessions.

On the projecting ledge which separates the upper and lower parts of the cabinet and on the under side of the cornice are painted in white, black, and gold numerous ciphers and emblems. These include enlaced deltas (for D), enlaced phis (for F), letters d and h, crescents, hearts, and

double meaning of both France and Farnese. Assuming the reference to Farnese to be correct, the meaning of the letter h is then clear; it is the initial letter of Horace, the French rendering of the Italian Orazio. The significance of the heart is obvious.

An escutcheon forming part of the pediment still retains traces of painting—presumably a coat of arms, but unhappily it is too much obliterated to be of any help.



FIG. 1. RENAISSANCE ARMOIRE. PAINTING ON THE INSIDE OF THE LEFT-HAND DOOR

fleurs-de-lis. The crescent, one of the symbols of the goddess Diana, leaves little doubt that the deltas and letter d are to be read as the initial letter of the name Diane. The goddess is also painted on the inside of one of the cabinet doors. The royal fleur-de-lis,³ used not decoratively but as an emblem, suggests the identification with Diane de France. For Farnese we have the Greek letter phi, substituted according to the fashion of the day as a phonetic equivalent for the letter F; it may have the

²Walnut. Height, 97 inches. Width, 61½ inches.

³It also occurs in the Farnese arms; it may thus have a double sense.

We are reduced, therefore, to conjectures. Nevertheless, the ciphers and emblems, the general style of the work, and the sumptuous character of the armoire, which surely was made for no ordinary occasion, permit one; with reasonable certainty, to associate this piece of furniture with the marriage of Diane de France and Orazio Farnese.⁴

⁴This identification was first suggested, but with reservations, by Mlle Renaud of the Louvre in an unpublished study written for the former owner of the armoire. Judging the armoire from the evidence of style to be not earlier in date than 1570, Mlle Renaud found it difficult to reconcile this date with that of the marriage in 1553. To the present writer, however, the reasons for dating the cabinet not earlier than 1570 do not appear valid.

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FIG. 2. RENAISSANCE ARMOIRE PROBABLY MADE AS A
WEDDING GIFT FOR DIANE DE FRANCE IN 1553

On the plinth of the central caryatid on the lower half of the cabinet is a painted monogram composed of the letters E C F united by a looped cord. What is the significance of this cipher? That it has anything to do with the maker of the cabinet seems to me improbable. I venture the surmise that E C F are the initials of the donor of the armoire. This opinion is supported by the evidence of an elaborate cipher painted twice on the inside of the left-hand door of the upper part of the cabinet. This cipher is composed of the letters D (for Diane), O (for Orazio), and E C F. Who else but the donor would combine his or her initials with those of the nuptial pair? But the identity of the donor remains to be discovered.

On this same door a cipher composed of two Greek letters phi (for F) is twice repeated. This cipher also occurs, as we have noted, on the exterior of the armoire, and presumably signifies Farnese, or perhaps Farnese and France united in the persons of Diane and Orazio. Two small painted initials P G are introduced inconspicuously in the lower horizontal border of the door, and are probably those of the painter responsible for the interior decoration of the cabinet.

By the middle of the sixteenth century, when this cabinet was made, the Renaissance style had become thoroughly acclimatized in France. The expeditions of Charles VIII, Louis XII, and François I into Italy had fostered the rapid development of the new style. Gothic traditions of form and structure persisted for a while, but were increasingly masked, as time went on, by Renaissance ornamental motives. The Italian painters whom François I employed in the decoration of Fontainebleau completed the work of popularizing the new fashion in France. By the middle of the century its triumph was complete.

To the French craftsman—wearied, we may well believe, with his time-worn stock in trade of Gothic motives—the novel repertory of Renaissance ornament was a lively tonic. Sometimes it went to his head. But if occasionally his enthusiasm led him to indulge in ornament with more prodigality than suits perhaps our soberer

taste, there is always in his work a vitality, a nervous élan which redeems it from the commonplace. It was an age of splendid ostentation. For its simpler furniture, elegance of form and line sufficed; but for the great "show pieces" destined for the palaces where, amidst a profusion of carving and gilding, the gods of Olympus had taken up their new abode, a lavish magnificence was in order.

Of this latter type of furniture the recent acquisition of the Museum is a remarkable specimen. Here are classical motives enough to content the most fervent amateur of the fashion from beyond the Alps—satyrs and nymphs, Roman warriors and sphinxes, laurel-wreathed columns, garlands, masks, pagan goddesses—and for good measure, an assortment of Christian virtues. Wherever the surface of the wood is uncarved, there one finds delicately painted arabesque tracery. Not only has bright gold been used to enrich the effect of the carving, but most of the surfaces have been gilded and toned an olive green to suggest the color of bronze.

The elaborate decoration of the armoire is not confined to the exterior alone. Indeed, perhaps the most extraordinary feature of this cabinet, one that gives it a unique interest, is the painted decoration of the interior. As figure 3 shows, the interiors both of the upper and lower cupboards and of the two shallow compartments on the sides are richly painted with arabesque designs and with allegorical compositions. These paintings are in exceptional preservation; the colors are nearly as fresh and pure as the day they were painted, so that when the doors are opened the effect is almost riotously gay.

The identification of the subjects represented in the paintings offers many difficulties. On the inside of the left-hand door the painting (fig. 1) represents a beautiful young woman, crowned with flowers, who holds a lily stalk in her left hand while with her right she supports a vase of flowers. Beneath her feet is a turtle. The composition is completed with a monkey, a little greyhound, two cupids holding wreaths, and various decorative motives. The turtle is a symbol of modesty (since the turtle

never leaves its home, i. e., its shell). On the other hand, the evanescence of beauty is sometimes symbolized by a device showing a turtle gnawing the stalk of a growing

special application of this theme may be stated in Shakespeare's words:

From fairest creatures we desire increase,
That thereby beauty's rose might never die.



FIG. 3. RENAISSANCE ARMOIRE. VIEW SHOWING PAINTED DECORATION OF THE INTERIOR

lily. Perhaps the meaning of our painting is something like this: beauty is fugitive—whether it leaves us speedily as a greyhound runs or at the turtle's leisurely pace, it leaves us inevitably—the grimacing monkey is a reminder of what awaits us. The

The meaning of the next painting is again conjectural, but the subject is possibly Venus triumphant over Innocence, the latter symbolized by a lamb whose feet are bound with a braid of the goddess' hair (fig. 4). In the next composition are two

figures of women: one carrying a child on her arm and accompanied by a little boy holding an apple and a bunch of grapes; the other standing with her foot on an overturned urn and pouring water into a cup from a ewer. The first, I surmise, may figure the riches of Nature; and the second, Temperance: the moral being that when the good things of life are enjoyed with moderation there results the happiness of constant good fortune, a quality symbolized in the

sent the goddess Juno and a woman playing a lute, other musical instruments lying at her feet. The intention may have been to contrast heroic or martial music, symbolized by Judith and the wind instruments, with courtly music, exemplified by Queen Juno and the stringed instruments.

The subjects carved in low relief on the exterior of the cabinet are a little less troublesome. Fortitude, typified by Hercules overcoming Antaeus, flanked by Judith and



FIG. 4. PAINTED DECORATION ON THE INTERIOR OF THE RENAISSANCE ARMOIRE

next painting (fig. 5) by a figure of the goddess Fortuna standing over an anchor. The subject of the painting on the right-hand door is unmistakably the goddess Diana. If the armoire was made, as I believe, for Diane de France, the reason for introducing this figure is obvious.

The inside of the door of the shallow compartment on the right side of the cabinet represents Judith with the head of Holofernes. On the back of the compartment is painted a woman blowing a trumpet, while in her left hand and on the ground around her are various wind instruments. The corresponding paintings in the compartment on the left of the cabinet repre-

Cleopatra, is easily recognized in the upper left panel on the front. The subject represented to the right is Charity, flanked by Abundance and Flora (?). The subject of the lower panel on the left is Justice, who holds a tablet inscribed *JUS • SUUM • CUIQUE • TRIBUENS* (Rendering to each his due). The figure on the corresponding panel to the right represents Piety, or possibly Hope. On the right side of the cabinet the subject of the upper panel is a Roman warrior holding a palm branch; in the lower panel is Pegasus. On the opposite side of the armoire the subject of the upper panel is a Roman warrior holding a banner *semé* with fleurs-de-lis; on the lower

panel is a stag, one of the symbols of Diana.

In design the *armoire* has obvious affinities with the furniture described, perhaps more conveniently than accurately, as in the style of Hugues Sambin. Of the life and works of this master wood-carver and architect of Dijon we know little. He was born about 1520. He was probably the son of an elder Hugues Sambin of the same calling who was living in Dijon in 1548

de Justice at Dijon, and a cabinet and a table at Besançon.

This is not much to go on. Our *armoire* presents analogies with these works, but they are hardly sufficient to warrant an unqualified attribution to Sambin. Pending further investigation the *armoire* may be described as of the Burgundian school, in the style of Hugues Sambin.

JOSEPH BRECK.



FIG. 5. PAINTED DECORATION ON THE INTERIOR OF THE RENAISSANCE ARMOIRE

and who died there in 1562. In any case, the younger Sambin was received as *maitre menuisier* at Dijon in 1549, and continued to live there practically without interruption until 1565. For the years between 1566 and 1571 documents are lacking; but he may have been at Vienne. His celebrated book of designs for caryatids appeared at Lyons in 1572. From 1574 to 1595 he was at Dijon, where he was still living in June, 1600; between then and 1602 he died. Of his work as a wood-carver the only certain examples still existing are a carved door and the chapel screen of the Palais de Justice at Dijon. Very probably by him are the exterior doors of the Palais

ADRIAEN BROUWER

While yet living Adriaen Brouwer had become a legend, and the legend leaves no doubt about the reprehensibility of his behavior. His recklessness, his scorn of respectability, his roistering life in the taverns—these were the themes that were dwelt upon. Decency and humdrum virtue pass away without a comment, but naughtiness, it seems, has an abiding fascination. The Prodigal Son is famous over half the world, but whoever gives a thought to his industrious and obedient elder brother! And Brouwer was a prodigal son, though without the repentance and the home

coming and the fatted calf. However, he had a great advantage over the hero of the parable in one particular—he left a record of his riotous living, the record of his pictures, in which noisy and tipsy revelers drink, smoke, quarrel, and gamble; and these pictures, from the time of their painting three hundred years ago, have been regarded as masterpieces of his time and country.

He was the perfect bohemian, running away from home at fifteen, getting his living no one knows how, most precociously picking up his artistic education the while, from the painters of Amsterdam, from Frans Hals in Haarlem, from Rubens in Antwerp, and always, as he was of the same sardonic lineage, from the art of Bosch and Peter Bruegel. He kept low company and was addicted to the two new vices of his age, brandy and tobacco; this latter at that time a powerful narcotic of the nature of opium, not at all the innocuous and pleasant tobacco we know. The taverns were his favorite haunts and, if we are to believe the historians, his preferred workroom as well. But in this they must refer to the conceiving of his pictures and the making of his drawings, as his precise and deliberate handling of paint, in marked contrast to the vehemence of his figures, surely required the quiet of a place apart. His genius was nourished by his dissipations; his work grew steadily in power and freedom up to his thirty-third year, when he died suddenly—from his debauches, it is said. And though eager buyers had long disputed for his work, he was penniless at the end and charitable people paid for his burial.

Such are the main facts of his history. On the other hand there is the testimony of his pictures, proclaiming clearly his high integrity, his steady progress from the style inherited from Bruegel, in which each item of the composition is treated separately with its outline and local color, to the new modern manner in which the forms are immersed in the peculiar light and shadow of the place of the picture—the style which the youthful Rembrandt, at the same time, was practising. In his rare landscapes Brouwer seems indeed to

have preceded Rembrandt in the modern development; they are like nothing which had appeared or was to appear up to the time of the French landscapists of the middle of the last century.

It is hard to believe that such a momentous work could have been accomplished between drinks, as it were, but genius has its own incomprehensible rules. In connection with Brouwer one thinks immediately of François Villon who, likewise between drinks, scribbled a mock Will and Testament for his own delight and that of his scamp companions, neither he nor they aware of the new world of poetry he was discovering. One thinks also of the precocious masters such as Masaccio or Giorgione, mere youths who suddenly emerge from the tradition perfectly equipped in a new style, the teachers of their own and following generations; or of Raphael, whose boyish achievements almost persuade one that there must be something in that old belief of the soul passing through many bodies, carrying with it at times the results of the effort and experience of its past existences. With these prodigies, our artist, in kind at least, may be likened.

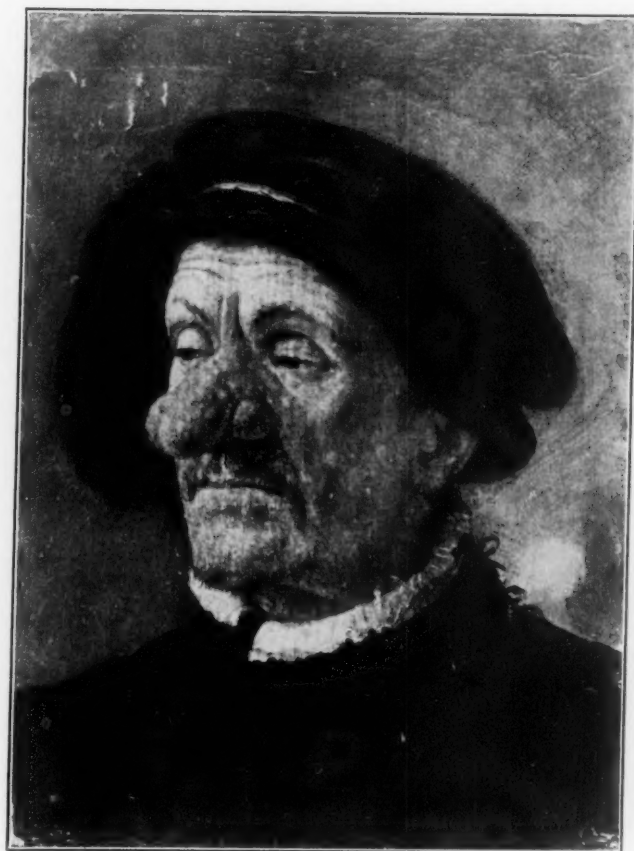
His pictures are not so rare as one might suppose from the shortness of his career. Some hundred and thirty works are listed and several have found their way to this country. Three are in the possession of Colonel Michael Friedsam in this city, one of which, *The Smokers* from the Steengracht Collection, is of prime importance; another is in the New York Historical Society; and still another, at least one which we confidently attribute to him, the announcement of which is the purpose of this article, has been bought lately by the Museum and can be seen this month in the Room of Recent Accessions.

It is a little portrait,¹ about three-quarters life-size, of a man with a prodigious nose. The head is rather crowded in the panel; one surmises that the interest of the artist was suddenly aroused by the extraordinary features and he seized the occasion, utilizing the material he happened to have nearby and painting the head as

¹Oil on wood; h. 9½, w. 7½ inches. Marquand Fund, 1925.

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PORTRAIT OF A MAN BY ADRIAEN BROUWER
FLEMISH, XVII CENTURY

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large as his available panel allowed. The one who thus inspired him is past middle age, his skin tanned by a hard life and exposure to the weather. He is unkempt, needing a shave and clean linen, but he holds his head proudly; the deep-set eyes, a little weary, look out with a fine air of assurance and the mouth is proud and somewhat disdainful. His dress though shabby is pretentious, a drooping plume to his hat and a narrow ruff, none too immaculate, about his stringy neck. He seems to be upheld by the consciousness of some talent or gift which raises him above the generality and he wishes to dress the part. No doubt he was bombastic and impudent but he appeals to one's pity at the same time. His talent may have been only in the way of drinking strong drink or cheating at cards but it sufficed to give him his illusion of distinction.

It is a haunting face lit up by that fascinating self-approval. After all, he must have been something more particular than a champion drinker or card-sharp. One is bewitched into speculations. Could he have been a famous rhymester of the ale-houses, one wonders, or in more likelihood a wandering actor or a showman at the fairs? Readily could he be imagined as the "barker" who harangues outside the booth about the sights inside—about the bearded lady, or the walking skeleton, or the mermaid caught in a net by fishermen. Or he might have sold an infallible cure-all from a gaudily painted cart at the roadside. Some such life, one feels convinced, has left its record on the tired and proud old head.

Undoubtedly the portrait was painted directly from the model and with great rapidity, to judge by the freshness of its handling and the momentary expression of the sitter's face. He seems just to have taken his position at the artist's request, and only at the moment to have composed his features after some jesting remark, "Do justice to my nose, young man," or something of the sort. In any event the picture tells plainly—and here we reach solid ground at last after all the uncertain footholds which the vividness of the portrait has lured us into—the picture tells plainly with what relish and what perfect sympathy Brouwer undertook his work. Every stroke of the brush counts in the result. Light, unerring lines, tremulous with sensitiveness, mark out the forms; over this framework a scumble of quiet color of thinnest body has been spread, hatched into with delicate variations of light and shade. Nervous deliberate strokes of black from a fine pointed brush give accents to the leathery skin and mark the scanty moustache and the stubble-like beard. A narrow pink band about the hat counts excitingly in the restrained range of the panel's color—the ashy sallow flesh, the black coat, the black plume in the black hat, and the gray background. The artist was not making a picture, he gave no thought to its mechanics—its color or its composition; all his energy was bent to the one purpose of setting down the likeness of his model. It is thus, perhaps, that his interest in the face he painted is transferred with such strange intensity to those who look with good will at his painting.

BRYSON BURROUGHS.

ACCESSIONS AND NOTES

A BEQUEST. The Museum has received \$5,000 as an unconditional bequest from the late William P. Wainwright.

A CORRECTION. The charming strip of French needlepoint lace illustrated on page 220 of the September, 1925, *BULLETIN* should have been referred to in the article as a loan from Miss Mary Humphreys Johnstone.

THE STAFF. By action of the Board of Trustees of the Museum Christine Alexander, who has been an assistant in the Department of Classical Art since 1923, has been appointed an Assistant Curator. Grace Cornell, who since 1917 has conducted the study-hours for salespeople, has been given the title of Associate Instructor, and Helen Gaston Fish, her assistant since 1924, that of Assistant Instructor.

LECTURES ON GREEK SCULPTURE FOR MEMBERS AND OTHERS. A course on Greek Sculpture is being given in Class Room B by Gisela M. A. Richter, Curator of the Department of Classical Art, on Mondays, from February 1 to May 24, at three o'clock. The course includes discussion and gallery visits. A fee of \$16.00 is charged to every one except members of the Museum, for whom the course is free.

MEMBERSHIP. At a meeting of the Board of Trustees, held January 18, 1926, the following persons, having qualified, were elected in their respective classes:

FELLOW IN PERPETUITY, Francis Robinson, in succession to Francis Robinson.

FELLOWS FOR LIFE, Henry W. Boettger, John F. Erdmann.

FELLOWSHIP MEMBER, Miss Elizabeth Almy Slade.

SUSTAINING MEMBERS, Mrs. Richard Airey, Mrs. Carolyn Armstrong, Mrs. Fenby Bausman, George D. Biddle, Mrs. Charles L. Borgmeyer, Princess Miguel de Braganza, Mrs. George P. Butler, Paul M. Byk, Mrs. S. M. Carper, Mrs. John C.

Clark, P. Coryllos, S. Olin Dows, Mrs. Arthur Mason Du Bois, Mrs. Myron I. Granger, James G. Hardy, William De F. Haynes, Robert B. Honeyman, Jr., Mrs. Harold McGraw, Miss Florence MacComb, Mrs. R. Osgood Mason, Mrs. W. Albert Pease, Jr., Miss Agnes Peyton, Mrs. H. J. Pierce, Mrs. J. A. Ranier, Mrs. Robert T. Swaine, Mrs. Daniel P. Wooley.

ANNUAL MEMBERS were elected to the number of 123.

NEW BRONZES. This month Ogden Mills has added to his already generous gathering of Renaissance medals and bronzes. Works of the Italians—Riccio, Matteo de' Pasti, Pastorino de' Pastorini, and a follower of Benvenuto Cellini—are exemplified in the group now shown in the Room of Recent Accessions. The French medalists, Claude Warin, of Lyons, and Jean Warin, the foremost medalist and coin-engraver of the seventeenth century in France, are represented by medals, signed simply WARIN, without discriminative initials. One, evidently by Claude Warin, is the portrait of a local Lyons sitter, Charles Grolier, who was Provost of Merchants in that city in 1651. This circumstance precludes any possibility of its having been done by Jean Warin, who was at this time in charge of the King's Mint at Paris. The other, a portrait of Anne of Austria and her small son, Louis XIV, is attributed to Jean Warin, as there is no record of Claude's having filled a post at the mint, and as he was probably in England at that date. There are portrait medals, signed with initials, by both Guillaume Dupré and his son, Abraham.

Of greatest interest is the bronze figure of a Negress, which comes to the Museum from the recent sale of the Castiglioni Collection, in Vienna. This work was formerly attributed to Giovanni Bologna, because it so closely resembles the style of the statuette of a Woman Drying Herself by Bologna, but is now definitely assigned to Alessandro Vittoria (1525-1608), a

sculptor, architect, and medalist prominent among the artists of the Venetian Cinquecento. Leo Planiscig considers this the best of the known examples of Vittoria's Negress because the mirror which she holds in her right hand, missing in some of the other examples, is here intact. The tapering limbs, the long fingers, the sloping shoulders, the slim columnar neck on



NEGRESS
BY
ALESSANDRO VITTORIA

which the head is tilted a little to the right, are characteristic of the Vittorian manner.

The Mills gift includes four miniature busts of Roman emperors, Renaissance works conceived in the classical mood, and several interesting plaquettes.

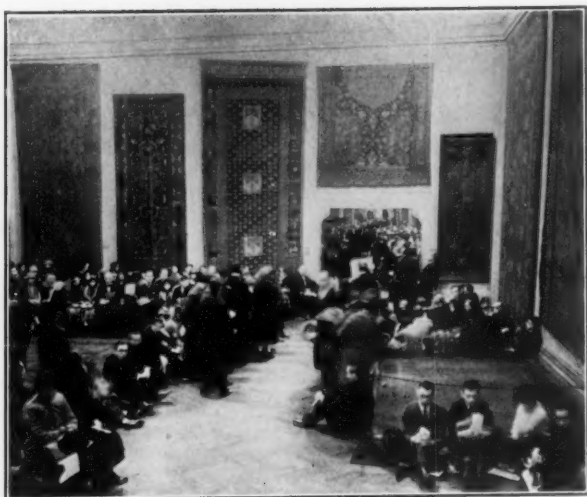
H. S.

THE SARGENT EXHIBITION. Interesting evidence of the catholicity—or diversity—of exhibition-goers is the large attendance at the memorial exhibitions of the work of two such opposite interpreters of American life as George W. Bellows and John Singer

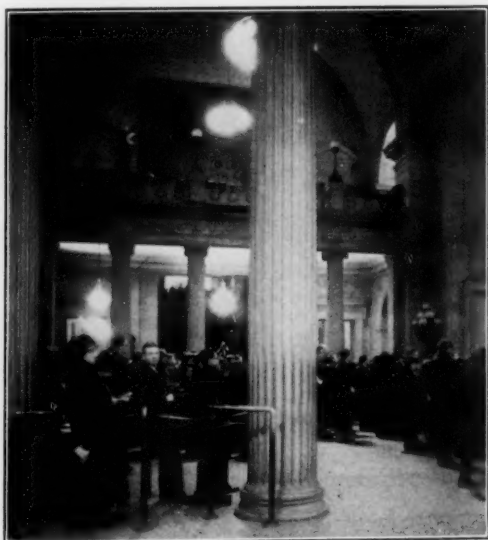
Sargent. For the "record" in attendance so briefly held by the Bellows exhibition has already been surpassed by the Sargent—14,620 having visited it during the first week alone, and 48,152 in the four weeks before this BULLETIN went to press. The sale of catalogues, too, has outleaped all calculations, over five hundred and fifty going at the private view, with the entire first edition of two thousand copies exhausted by the middle of the second week of the exhibition. A second edition of four thousand copies was printed as promptly as possible, but there was a regrettable—if unavoidable—interlude when visitors could carry away no tangible reminiscence of the swirling silks of Sargent's ladies or the close notation of his Mediterranean scenes; of his charmingly unsentimentalized children or his nervous aesthetes, just faintly satirized by the very intensity of his presentation of them. Perhaps, however, some of the truly curious looked a little harder by reason of it, striving to carry away their own appreciative reproductions.

THE MUSEUM CONCERTS: RETROSPECTIVE AND ANTICIPATIVE. The setting and the movement were operatic: the silent shifting of the crowd under the upward swing of the arches; behind them the inscrutable Pharaohs and the tomb of Perneb; and everywhere the music telling in its own untranslatable terms that life is so and so, tragedy thrusting out gaiety, spiritual conquest perhaps overcoming even that. If you wanted to see the pull of the music as well as hear it, you could go and look at the people against the brittle fragility of the Bishop Jade Room or crouching in ignored discomfort under and around the Ballard oriental rugs.

Remembering so the January concerts, it is good to announce the series for March 6, 13, 20, and 27, Saturday evenings at 8 o'clock, two contributed by the Juilliard Musical Foundation and two by private donors. Preceding each concert, at 5:15, is a talk in the Lecture Hall by Thomas Whitney Surette on the program of the evening, for those who may wish to add to instinctive enjoyment the close excitement of a more technical appreciation. And



GALLERY OF ORIENTAL RUGS



ENTRANCE HALL



BISHOP JADE ROOM

THE MUSEUM DURING A SYMPHONY CONCERT, JANUARY 9, 1926

for the benefit of those who would otherwise be unable to hear the concerts at all, they are being broadcast by WNYC.

THE VANDERBILT FIREPLACE BY SAINT-GAUDENS. The Museum has recently received as a gift from Mrs. Cornelius Vanderbilt, Sr., the famous fireplace by Augustus Saint-Gaudens executed in 1881-82 for the house erected at the corner of Fifth Avenue and Fifty-seventh Street by the late Cornelius Vanderbilt. The fireplace, designed in the Renaissance style for the great entrance hall, embodies two of Saint-Gaudens' finest draped female figures. These two figures are in the form of caryatids of Numidian marble and support the lintel of the fireplace. They differ from each other in the postures of the heads and in minor details. Adorning the face of the overmantel is a mosaic by John La Farge.

Mrs. Vanderbilt's gift is a generous and welcome one and an important addition to the group of Saint-Gaudens' sculptures in the Museum. It will be installed in the new gallery of American sculpture in Wing K, and will therefore not be available to the public until the opening of that wing in the spring of the present year. At that time a more detailed account of the fireplace will be given.

P. R.

FURTHER NOTES ON A GREEK INSCRIPTION. The inscribed base published in the November BULLETIN¹ has aroused considerable interest; the following note on it has been received from M. Théodore Reinach: "The inscription is in verse, as are many others of that period, and ought to be transcribed thus, as an elegiac distich:

Χαιρεδήμων τόδε σῆμα πατὴρ ἔσθη[σε]
θανόντος
'Αμφιχάρ[η]ς ἀγαθὸν παῖδ' ὀλοφυρόμενος.
Φαίδιμος ἐποίη.

Of course the quantity of Χαιρεδήμων is wrong, which is often the case with proper names made to fit in metrical inscriptions. Phaidimos is not an unknown artist; his signature occurs already on a metrical inscription of the same epoch in the National Museum at Athens.² Nay, a little bit of the actual work of Phaidimos is still in existence, for parts of two feet are visible on the Athens base."³ Professor David M. Robinson of Johns Hopkins University has also called attention to the fact that the lines form a couplet, and Dr. R. Zahn of the Berlin Museum refers us to the Athens base. C. A.

¹P. 269, fig. 1.

²No. 81; *Inscriptiones Graecae*, I (ed. minor), no. 1012.

³Reproduced by Eichler in the *Oesterreichische Jahreshefte*, XVI (1913), p. 86, figs. 46, 47, 55.

LIST OF ACCESSIONS AND LOANS

JANUARY, 1926

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Third Egyptian Room)	Squatting statue of the royal scribe Raho- tep, gray granite, from Sakkara, V dyn. *Painted linen shroud, with portrait and bordering panels of divinities, Roman period (about II cent. A. D.).	Gift of Edward S. Harkness. Gift of George D. Pratt.
	*Tomb-group, from Dra Abul Naga, Thebes, early XVIII dyn., consisting of gold-mounted serpentine heart scarab, gold ring, jasper bezel of a ring, 9 canopic jars and 2 canopic jar covers, 12 pottery vases, 1 alabaster vase, 7 alabaster kohl pots and 1 kohl pot cover, 2 limestone ushabtis, bronze mirror, fragments of inlaid eyes from coffins, and fragments of gold-leaf; lime-	

*Not yet placed on exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	stone vase of Sennefer, from Thebes, XVIII dyn.; red polished pottery vase in the form of a squatting woman, XVIII dyn.; and a fragment of a cubit stick, green slate, Empire period.....	Gift of Dr. and Mrs. Thomas H. Foulds.
	*Greek letter on papyrus, early III cent. A. D.....	Gift of Maurice Nahman.
ANTIQUITIES—CLASSICAL	*Poros fragment of a sphinx, Greek, VI cent. B. C.; †bronze stamp, Roman Imperial period; *bronze statuette, Greek, VI cent. B. C.; bronze statuette, Etruscan, VI cent. B. C.; bronze mirror, Greek, IV cent. B. C.; bronze statuette of Harpocrates, Roman Imperial period; bronze portrait head, Roman Imperial period; bronze cock, Roman Imperial period; gold fibula, Italic, VI-V cent. B. C.; gold necklace, Greek, IV cent. B. C.; gold earrings (3), Greek, IV cent. B. C.; gold spiral, Etruscan, VII-V cent. B. C.....	Purchase.
	†Ivory sandaled foot, Roman Imperial period.....	Gift of John Marshall.
BOOKS.....	*Bible, printed by Oxford University Press, English, 1702.....	Gift of Frank LeG. Gilliss, in memory of Walter Gilliss.
CERAMICS.....	*Tomb figure of a woman and box with cover, T'ang dyn. (618-906 A. D.); cup, cup-holders (2), Tzu Chou ware; *porcelain bowl, vase and bowl, Chun yao; deep saucer, K'uan yao, all Sung dyn. (960-1280 A. D.); porcelain cup, Yüan period (1280-1368 A. D.); *porcelain bowls (2), Ch'eng Hua period (1465-1487 A. D.); porcelain pot, Cheng-te period (1506-1521 A. D.); porcelain cup, Yung-lo period, Ming dyn. (1368-1643 A. D.); porcelain jar, probably XVIII cent.; porcelain vase, abt. 1800,—Chinese; vase, glazed pottery with slipware decoration, by Lenoble, French, modern....	Purchase.
(Wing H, Room 12)		
(Wing H, Room 12)		
(Wing J, Room 8)		
CRYSTALS, JADES, ETC....	Jade knife, Chinese, late Chou dyn. (1122-256 B. C.).....	Purchase.
(Wing E, Room 9)		
FANS.....	Fan, by Bastard, French, modern.....	Purchase.
(Wing J, Room 8)		
GLASS (OBJECTS IN)....	Cup, pâte-de-verre, by Decorchemont, French, modern.....	Purchase.
(Wing J, Room 8)		
JEWELRY.....	Gold ornament, found in a tomb in Honan, Chinese, Chou period (1122-256 B. C.).....	Purchase.
(Wing E, Room 9)		
LACES.....	†Strip of needlepoint lace, French, 1725-1750; fichus (2), Honiton applied lace, abt. 1800-1820; pelerine and lappets (2), double point lace, English, early XIX cent.; collar and handkerchief, English (?), third quarter of XIX cent.....	Gift of Mrs. Edmund L. Baylies.
	†Handkerchief, Valenciennes lace, Belgian, middle of XIX cent.....	Gift of Mrs. Frank Canfield Hollister.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MEDALS, PLAQUES, ETC.	†Medals (12) and plaque, bronze, XVI cent.; bronze medallion, XVII cent.,—Italian; plaque, bronze, German, XVI cent.	Gift of Ogden Mills.
METALWORK	†Box with cover, silver, Indian (Burmese), XVIII cent.	Gift of S. S. Howland.
(Wing E, Room 9)	Vessel, Chou dyn. (1122–256 B. C.); mirror, Han dyn. (206 B. C.–220 A. D.); seated figure of Amithaba Buddha; *dragon's head and mirrors (2), bronze; *plaques (2), bronze, Scythian, Six dyns. (265–618 A. D.); woman's comb, ornaments (4), and hairpin, silver, T'ang dyn. (618–906 A. D.),—Chinese; champagne cooler, silver, by Jean Puiforcat, French, modern	Purchase.
(Wing E, Room 9)		
(Wing J, Room 8)		
SCULPTURE	Stone head, Buddha, Cambodian (Kmer), VIII cent.	Purchase.
(Wing E, Room 11)	†Statuette, bronze, Negress, attributed to Alessandro Vittoria, Italian (Venetian), XVI cent.	Gift of Ogden Mills.
	†Head of a woman, marble, by Lee Lawrie, American, contemporary	Gift of Mrs. Clinton Ogilvie.
TEXTILES	†Pieces (17) of tapestry, Coptic, III–VII cent.	Gift of George D. Pratt.
	*Piece of flowered silk designed by Louis Perier, French (Lyons), third quarter of XVIII cent.	Gift of Mrs. Louis Perier, in memory of her husband.
	*Samples (15), of carpet, chintz, flax, homespun, silk, etc., Indian, Japanese, English, and American, XVIII–XIX cent.	Gift of Mrs. Eli N. Fordham.
	*Fringe of yellow silk, Italian, early XVIII cent.	Purchase.
WOODWORK AND FURNITURE	*Picture frame, carved walnut, American, 1905.	Gift of Mrs. Clinton Ogilvie.
(Wing J, Room 8)	Cabinet, palisander wood with marble top, by Jallot, French, modern.	Purchase.
(Wing J, Room 8)	Desk, ebony and gilt-bronze, and desk chair, ebony and leather, both by Süe and Mare, French, modern.	Purchase.
ARMS AND ARMOR	Targe of German Ritter Orden, from Marienburg, XV cent.; shield, St. George and the Dragon, Saxon, XV cent.; *targe, Ordre du Saint Esprit (?), late XV cent.,—German; pavese, blazon of three geese or swans, S. E. German or Polish, XV cent.; *pointed targe, XVI cent.; *targe with arms of Enns and Steyermark, Austrian, XV cent.; targe, Hungarian, XVI cent.; *targe with lance rest ("spectacle" blazon of the Quinones family), Spanish, late XV cent.	Lent by Bashford Dean.
(Wing H, Room 9)		
CERAMICS	*Figure of Kuan-yin, white porcelain, Chinese, modern.	Anonymous Loan.
JEWELRY	*Pair of gold cuff links made by Paul Revere, American, late XVIII cent.	Lent by Miss Florence J. Clark.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
METALWORK..... (Wing E, Room 9)	Mirror, bronze, covered with carved and embossed silver, period of the Six dyns., —Chinese.....	Anonymous Loan.
(Floor II, Room 22)	Tureen with cover, silver, French (Paris), 1775.....	Lent by John Henry Livingston.
TEXTILES.....	*Border of Brussels applied lace, Flemish, early XIX cent.....	Lent by Mrs. David Dows.
WOODWORK AND FURNITURE..... (American Wing)	Trestle gate-leg table, American, last quarter of XVII cent.....	Lent by Earle W. Sargent.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

CALENDAR OF LECTURES

FREE LECTURES

FEBRUARY 20—MARCH 14, 1926

February	HOUR
20 Pompeian Painting Walter Pach.....	4:00
21 John S. Sargent Royal Cortissoz.....	4:00
27 Tintoretto (For the Deaf and Deafened) Jane B. Walker.....	3:00
27 Stained Glass Charles H. Sherrill.....	4:00
28 Italian Bronzes Walter Pach.....	4:00
March	
6 Vincent van Gogh Adriaan J. Barnouw.....	4:00
6 Talk on the Concert Program Thomas Whitney Surette.....	5:15
7 Modern Scenic Design John Mason Brown.....	4:00
13 Le Premier Art Roman à l'XIe Siècle. Le Problème de son Origine et de sa Transformation J. Puig i Cadafalch ¹	4:00
13 Talk on the Concert Program Thomas Whitney Surette.....	5:15
14 Modern Gardens James Sturgis Pray.....	4:00

Gallery Talks, by Elise P. Carey, Saturdays, at 2 P. M.; Sundays, at 3 P. M.

Story-Hours for Boys and Girls, by Anna Curtis Chandler, Sundays, at 2 and 3 P. M.; for Children of Members, Saturdays, at 10:30 A. M.

Entertainments for Pupils in the Elementary Grades, in coöperation with the School Art League, Saturdays, February 27 and March 6 and 13, at 2 P. M.

LECTURES FOR WHICH FEES ARE CHARGED

FEBRUARY 16-MARCH 15, 1926

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University, and T that it is given by Teachers College.

February	HOUR	February	HOUR
16 Color (T)		23 Story-telling (M)	
Grace Cornell.....	9:00	Anna Curtis Chandler.....	3:30
16 Tapestries (N)		23 Introduction to the Buddhist Art of	
R. M. Riefstahl.....	11:00	Japan (N)	
16 Story-telling (M)		Noritaké Tsuda.....	8:00
Anna Curtis Chandler.....	3:30	23 Introduction to the History of Art	
16 Introduction to the Buddhist Art of		Japan (N)	
Noritaké Tsuda.....	8:00	Herbert R. Cross.....	8:00
16 Introduction to the History of Art		23 Textile Fabrics, Historic and Mod-	
(N)		ern (N)	
Herbert R. Cross.....	8:00	R. M. Riefstahl.....	8:00
16 Textile Fabrics, Historic and Mod-		24 Art Structure (T)	
ern (N)		Grace Cornell.....	9:00
R. M. Riefstahl.....	8:00	24 Venetian Painting (N)	
17 Art Structure (T)		Richard Offner.....	11:20
Grace Cornell.....	9:00	24 Metalwork of the Middle Ages and	
17 Venetian Painting (N)		of the Renaissance (N)	
Richard Offner.....	11:20	Bashford Dean.....	2:00
17 Metalwork of the Middle Ages and		24 Talk for High School Classes (M)	
of the Renaissance (N)		Ethelwyn Bradish.....	3:30
Bashford Dean.....	2:00	25 Color (T)	
17 Talk for High School Classes (M)		Grace Cornell.....	9:00
Ethelwyn Bradish.....	3:30	25 General Outline of the History of	
17 Study-Hour for Teachers (M)		Art (N)	
Albert Heckman.....	4:00	Richard Offner.....	11:00
18 Color (T)		25 Turkish Art and Architecture (N)	
Grace Cornell.....	9:00	R. M. Riefstahl.....	11:00
18 General Outline of the History of		26 Historic Styles of Decoration (N)	
Art (N)		Roger Gilman.....	11:00 & 8:00
John Shapley.....	11:00	26 Study-Hour for Teachers (M)	
18 Turkish Art and Architecture (N)		Edith R. Abbot.....	4:00
R. M. Riefstahl.....	11:00	26 Oriental Rugs of the XVIII and	
19 Historic Styles of Decoration (N)		XIX Centuries (N)	
Roger Gilman.....	11:00 & 8:00	R. M. Riefstahl.....	8:00
19 Study-Hour for Teachers (M)		27 Study-Hour for Home-Makers (M)	
Kate Mann Franklin.....	4:00	Helen Gaston Fish.....	10:00
19 Oriental Rugs of the XVIII and		27 Study-Hour for Young Girls (M)	
XIX Centuries (N)		Kate Mann Franklin.....	10:00
R. M. Riefstahl.....	8:00	27 Great Personalities in Italian Paint-	
20 Study-Hour for Home-Makers (M)		ing (N)	
Helen Gaston Fish.....	10:00	Richard Offner.....	10:00
20 Study-Hour for Young Girls (M)		27 Outline of the History of Painting	
Kate Mann Franklin.....	10:00	(M)	
20 Great Personalities in Italian Paint-		Edith R. Abbot.....	11:00
ing (N)			
Richard Offner.....	10:00	March	
20 Outline of the History of Painting		1 Art Structure (T)	
(M)		Grace Cornell.....	9:00
Edith R. Abbot.....	11:00	1 Greek Sculpture (M)	
23 Color (T)		Gisela M. A. Richter.....	3:00
Grace Cornell.....	9:00	1 Museum Course for High School	
23 Tapestries (N)		Teachers (M)	
R. M. Riefstahl.....	11:00	Ethelwyn Bradish.....	4:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

March	HOUR	March	HOUR
2 Color (T)		8 Museum Course for High School Teachers (M)	
Grace Cornell.....	9:00	Ethelwyn Bradish.....	4:00
2 Tapestries (N)		9 Color (T)	
R. M. Riefstahl.....	11:00	Grace Cornell.....	9:00
2 Story-telling (M)		9 Story-telling (M)	
Anna Curtis Chandler.....	3:30	Anna Curtis Chandler.....	3:30
2 Introduction to the Buddhist Art of Japan (N)		9 Introduction to the Buddhist Art of Japan (N)	
Noritaké Tsuda.....	8:00	Noritaké Tsuda.....	8:00
2 Introduction to the History of Art (N)		9 Introduction to the History of Art (N)	
Herbert R. Cross.....	8:00	Herbert R. Cross.....	8:00
3 Art Structure (T)		9 Textile Fabrics, Historic and Modern (N)	
Grace Cornell.....	9:00	R. M. Riefstahl.....	8:00
3 Venetian Painting (N)		10 Art Structure (T)	
Richard Offner.....	11:20	Grace Cornell.....	9:00
3 Metalwork of the Middle Ages and of the Renaissance (N)		10 Venetian Painting (N)	
Bashford Dean.....	2:00	Richard Offner.....	11:20
3 Talk for High School Classes (M)		10 Metalwork of the Middle Ages and of the Renaissance (N)	
Ethelwyn Bradish.....	3:30	Bashford Dean.....	2:00
3 Study-Hour for Teachers (M)		10 Talk for High School Classes (M)	
Albert Heckman.....	4:00	Ethelwyn Bradish.....	3:30
4 Color (T)		11 Color (T)	
Grace Cornell.....	9:00	Grace Cornell.....	9:00
4 General Outline of the History of Art (N)		11 General Outline of the History of Art (N)	
Richard Offner.....	11:00	Richard Offner.....	11:00
4 Turkish Art and Architecture (N)		11 Turkish Art and Architecture (N)	
R. M. Riefstahl.....	11:00	R. M. Riefstahl.....	11:00
5 Historic Styles of Decoration (N)		12 Historic Styles of Decoration (N)	
Roger Gilman.....	11:00 & 8:00	Roger Gilman.....	11:00 & 8:00
5 Study-Hour for Teachers (M)		13 Study-Hour for Home-Makers (M)	
Kate Mann Franklin.....	4:00	Kichi Harada.....	10:00
5 Oriental Rugs of the XVIII and XIX Centuries (N)		13 Study-Hour for Young Girls (M)	
R. M. Riefstahl.....	8:00	Kate Mann Franklin.....	10:00
6 Study-Hour for Home-Makers (M)		13 Great Personalities in Italian Painting (N)	
Helen Gaston Fish.....	10:00	Richard Offner.....	10:00
6 Study-Hour for Young Girls (M)		13 Outline of the History of Painting (M)	
Kate Mann Franklin.....	10:00	Edith R. Abbot.....	11:00
6 Great Personalities in Italian Painting (N)		15 Art Structure (T)	
Richard Offner.....	10:00	Grace Cornell.....	9:00
6 Outline of the History of Painting (M)		15 Greek Sculpture (M)	
Edith R. Abbot.....	11:00	Gisela M. A. Richter.....	3:00
8 Art Structure (T)		15 Museum Course for High School Teachers (M)	
Grace Cornell.....	9:00	Ethelwyn Bradish.....	4:00
8 Greek Sculpture (M)			
Gisela M. A. Richter.....	3:00		

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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The BULLETIN and the Annual Report.

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ADMISSION

The Museum is open daily from 10 a.m. to 5 p.m. (Sunday from 1 p.m. to 6 p.m.); Saturday until 6 p.m.; the American Wing closes at dusk.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.45 p. m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM